COMMUNITY OUTREACH PROGRAM

2014 REPORT

School of Art
School of Music
3. ART PROGRAMS

Introduction

The School of Art continues to deliver quality programming for the ACT Government Community Outreach Program. Building upon its roots which are firmly embedded into Canberra’s evolution as a capital city, the School of Art retains its commitment to where possible bring together the academic world of the university and the people of Canberra.

The School of Art’s annual program has reached many people in the community with rises in enrolments in Visual Arts Access community classes and in audience numbers for our prestigious public lectures and Art Forum weekly lectures.

The School of Art sits within the College of Arts and Social Sciences at the Australian National University where it is a strong hold of research and practice of the visual arts. It provides education and learning, research and output to the dynamic realm of contemporary visual art, craft and design fields. The School of Art has redesigned its website which has resulted in better communication of its activities to the ACT community and nationally, it is a dynamic archive and resource and is regularly accessed by Canberra’s active visual arts community at both the local and national level.

Program evaluation

Activities

The School of Art (SOA) has maintained its program of activities over a number of years always aiming to improve the quality, the diversity, the range and the accessibility. The success of its program is in the continued participation of these programs and maintaining an active relationship with the ACT community.

The take up of its activities and general audiences demonstrates the leadership of the SoA as a base of learning and knowledge and place for participation and dissemination. It is a front door to the University as a whole, with selected Art Forum lectures and exhibitions drawing from the greater realm of research undertaking at the ANU.

The activities funded through the ACT Government are enhanced and consolidated by the activity of SOA staff in local ACT arts organization and national institution programs, events and governance. The SOA staff offer expertise and specialized knowledge that is taken up through exhibition openings, exhibition participation, mentoring, advice for selection panels or judging, board members and critical responses to activities.

Issues

The opportunities for the SOA to engage in these activities maintain its core business of tertiary education is both a complement to our activities as well as a tension. The SOA values its relationship with the community and by extension with the ACT Government and delivers a large range of activities beyond its main objectives. These activities keep the SOA vital within the community and ensures that it can be a part and enjoy the research and learning that takes place here. Volume of students and opening up our timetabling has delivered more flexible time frames to offer Visual Arts Access intensive short courses. This has proven to be of interest to the public and there has been an overall increase in enrolments from last year. The revised 2014 Art Forum program from 2013 offerings meant that the SOA has structured all its lectures, public events and schedules events to different times and days rather than the traditional Wednesday-only program.

Outcomes

The School of Art managed a successful and well attended year long program contributing to the value and role of visual culture within the broader context of the social life of Canberra and beyond. The role of SOA within the community was validated by its continuing interaction with the public and delivery of programs. Activities included: the Visual Arts Access program; building pathways and pilot programs for SOA students and teachers to deliver Art teaching and learning experiences in colleges and high schools; hosting the annual ACT Education Department K – 12 Limelight Art Exhibition; the annual SOA Lecture Series, including Art Forum and Fringe Forum; and a full suite of gallery exhibitions from over 220 local and international artists.

Visual Arts Access is a structured and considered program that is synonymous with life-long learning in the ACT. VAA is managed by the ANU’s Centre for Continuing Education in collaboration with the ANU School of
Art. Participation by both continuing students and new students in VAA courses increased in 2014, representing a wider uptake of arts within the Canberra community.

The Student Outreach in Schools program underwent significant development and testing in 2014, with the development of pilot courses and establishment of networks and relationships between SOA and ACT Schools such as Wanniassa High, Melba Copland and Belconnen High. ‘Getting to Art School’ was a folio preparation workshop that was piloted in the aforementioned schools in 2014. Based on the success of the pilots in 2014, the Student Outreach in Schools program will be rolled out in 2015, placing SOA Professional Practice Students in targeted ACT Schools to undertake negotiated residencies.

The ACT Limelight exhibition took place within the School of Art Gallery again this year due to the excellent quality and overwhelming number of responses by students. The large SOA Gallery was full to bursting, showcasing 300 original and creative works from children in Kindergarten to Yr 12.

The SOA hosted a vast array of speakers relating to the visual arts in 2014. The program showcased visiting artists at the SOA, speakers drawn from the programs of Canberra’s visual art organization and national institutions and topped off by talks highlighting the research practice of the School’s senior and new staff members. Art Forum is an institution of public lectures that draws people from across Canberra and the region as well as local to the SOA and the ANU.

The SOA Lecture series, including Art Forum, Fringe Forum and public lectures from renowned artists celebrated a successful year of free, public activities and strong attendance rates. SOA provided 43 free public lectures over 2014, attracting a total audience of 1,815 people. The average audience number was 35 and the primary audience was School of students and staff although the general community also attended.

The School of Art gallery also hosted a number of successful exhibitions in the SOA Gallery and Foyer Gallery over 2014, strengthening its ties with the community by hosting 30 exhibitions free to the public. These exhibitions represented the works of over 220 local and international artists, providing enhanced opportunities for the artists’ development and grounding of a vibrant arts scene within the Canberra community that puts people in touch with artists and the artistic community.
PROGRAM REPORTS

VISUAL ARTS ACCESS PROGRAM

The Visual Arts Access (VAA) Program is hosted through the ANU Centre of Continuing Education, in which the School of Art offers visual arts courses to the public. Courses are typically held in the School of Art workshops and designed to offer introductory and foundation skills, as well as ranging through to intermediate and specialist skills.

VAA courses are available in seven core disciplines:
- Ceramics
- Painting
- Drawing
- Photography and the Media Arts
- Sculpture
- Textiles
- Wood work.

Discounts are offered to returning CCE students; seniors; pensioners; health care card holders; unemployed; and ANU staff and Alumni as a means of making the courses more accessible to the general public. The VAA program also provides a valuable service to the Arts teaching community by providing artists with a reliable but flexible environment in which they are welcome to develop new courses and have the opportunity to teach in excellent facilities located within a heritage building with a long cultural connection to the Canberra community.

In 2014 the Centre of Continuing Education was able to support 28 teachers, delivering 77 VAA courses to 722 students. This represents an increase in courses run from 72 in 2013 to 77 in 2014, despite the market downturn due to jobs cuts within Canberra. Specific enrolment numbers and course details are available in Attachment 2 at the end of this report.

The ANU Centre of Continuing Education is particularly proud to have offered and run courses in the VAA program by Hiroshi Yamaguchi and Satoshi Fujinuma – artists-in-residence – providing a great opportunity for the Canberra community to learn unique Japanese woodworking skills they would otherwise be able to experience.
STUDENT OUTREACH IN SCHOOLS

The Student Outreach in Schools program underwent significant development and testing in 2014, with the development of pilot courses and establishment of networks and relationships between SOA and ACT Schools such as Wanniassa High, Melba Copland and Belconnen High. 'Getting to Art School' was a folio preparation workshop that was piloted in the aforementioned schools in 2014. The folio preparation workshop worked mainly with students but also provided professional support to the local teachers.

SOA Student alumni that were involved in delivery of workshops and talks were:

ALISON JACKSON
Studied Gold and Silversmithing, ANU School of Art
Operates her own studio and was a QANTAS Spirit of Youth Award finalist.

MIRIAM KELLY
Studied Art Theory and Textiles, ANU School of Art
Curator & Collection Coordinator Artbank Australia.

HENRY WILSON
Studied Furniture, ANU School of Art
Winner Bombay Sapphire Design Discovery Award 2011, redesigned the new Sydney Aesop store operates the Henry Wilson Studio.

KATE MURPHY
Studied Sculpture, ANU School of Art
PhD Doctor of Philosophy Candidate Photography
Sessional Lecturer ANU School of Art
Previously Education Officer and Travelling Exhibitions Project Officer National Gallery of Australia

SIMON THELNING
Studied Animation and Video, ANU School of Art
Storyboard Revisionist at Nickelodeon Animation Studio Burbank, California.

KATHERINE GRIFFITHS
Studied Photography and Media Arts, ANU School of Art
Photojournalist for the Canberra Times as well as an exhibiting photographer.

Based on the success of the pilots in 2014, the Student Outreach in Schools program will be rolled out in 2015 with a focus on SOA student alumni to deliver workshops and talks in targeted ACT schools.
STEP INTO THE LIMELIGHT EXHIBITION

29 July – 9 August 2014

The Step into the Limelight Visual Art exhibition is an initiative of the ACT Education and Training Directorate in collaboration with the ANU School Of Art. In 2014 the ANU School of Art successfully hosted two Limelight workshops, the first of which was held over 2 days and was attended by 24 students from a range of ACT colleges. The workshops were offered in response to popular demand from ACT schools.

This was the sixth year that this exhibition was held with the support of the ANU School of Art, utilising the ANU School of Art Gallery as the primary exhibition space. The exhibition showcased 350 student works from 27 schools and Colleges, and continued to show the growth and development of student visual art pieces, providing students with an opportunity to present their work professionally within a curated gallery space. The opening night was attended by over 800 people including the students, their families and ACT School staff.

LIMELIGHT STREET ART

Monday 4 August 2014

To complement the Step into the Limelight activities the School of Art offered the Limelight Street Art event for Year 10 students from the ACT. Limelight Street Art was a day-long art event held at the ANU School of Art that focused on zine making and stencil/spray art. The teachers for the event were print artist Ampersand Duck and street artist Byrd. The aim of Limelight Street Art was to introduce high school students to artistic practices that might not always be an option at high school, as well as giving them an insight into what it's like to study at the ANU School of Art.

Staff teaching the Limelight Street Art workshops have Visual Art degrees and are highly recognised in their chosen fields. Although both artists work in unconventional ways, their art is grounded in a strong conceptual basis and is informed by a thorough knowledge of art history and theory. They have also found interesting ways in which to legitimise and positively promote practices that are often viewed as being 'outside' of mainstream art.

The Limelight Street Art event was attended by 31 students who produced the work above. Feedback from the event was excellent leading to more developed courses for 2015.
ART LECTURES 2014 - FREE PUBLIC LECTURES

In 2014 the School of Art Lecture Series provided 43 free public lectures over 2014, attracting a total audience of 1,815 people. The average audience number was 35 and the primary audience was School of students and staff although the general community also attended. The School of Art Annual lecture drew an audience of 140 people, at least half of whom appeared to come from outside the School of Art. Higher audience numbers were achieved when speakers were tied to events within the school. Details of the lectures follow.

ART FORUM

Art & Sex: Fiona Patten
Fiona Patten
Wednesday 26 February 2014

Fiona Patten is the CEO of the Eros Association, Australia's adult retail and entertainment association. She has over twenty years experience working with the Australian and international adult industry and has pioneered many lively and challenging debates about sex and politics. This work has included government submissions on issues regarding the censorship of sexually explicit media on all platforms, sex worker rights and sex education. She is an expert on the Australian classification (censorship) scheme. Fiona has worked with all levels of the adult industry here and overseas from the assisting companies to float on the stock exchange to providing censorship advice to small production companies.

Art & Sex: Frank Bongiorno: The Sex Lives of Australians
Frank Bongiorno
Wednesday 5 March 2014

Cross-dressing convicts, effeminate bushrangers and women-shortage woes – The Sex Lives of Australians charts the changing sex lives of Australians. Tracing the story from Botany Bay to the present-day, Bongiorno shows how the quest for respectability always has another side to it, and how the contraceptive pill changed so much... Along the way he raises some intriguing questions – What did it mean to be a ‘mate’? How did modern warfare affect soldiers’ attitudes to sex? Why did the law ignore lesbianism for so long? – and introduces some remarkable characters, both reformers and radicals.

Frank Bongiorno teaches at the Australian National University where he is Associate Professor of History, and has previously held teaching or research posts at the ANU, Griffith University, the University of Cambridge, the University of New England and King's College London. He is the author of The Sex Lives of Australians: A History, which was published in 2012, and is currently working on a history of Australia in the 1980s to be published by Black Inc. in 2015. He is the co-editor of History Australia, the journal of the Australian Historical Association.

Art & Sex: Peter Maloney
Peter Maloney
Wednesday 12 March 2014

Peter Maloney has been a practising artist since the mid 1970s when he was taught by artists Bea Maddock and Gareth Samson. Their influence left a lasting urge to create works infused with existential problems of occupying a body subject to the vagaries of sex, health, shifting vitality and ultimately, death. Peter’s work prior to the mid 1980s can be seen as a prelude to his works generated in response to the AIDS pandemic. The sexual imagery that seemed so playful in earlier days became sober and increasingly necessary in lamentable ways. Until recently Peter Maloney was a Senior Lecturer in the Painting Workshop at SoA. Peter is represented by Utopia Art, Sydney. His current exhibition is PETER MALONEY: A focus on show at the Newcastle Art Gallery from 15 February - 11 May.

Art & Sex: Leah Emery
Leah Emery
Wednesday 19 March 2014

Leah Emery appropriates pornographic images which highlight the awkward and bizarre fare that consumers of pornography are regularly offered. Contemporary erotic bodies in popular culture are typically tanned, taut, manipulated, shining and hairless and as such are eerily alike. Collecting and referencing these images allows Leah to explore a more curious range of human landscapes; from the slimy and slithery to the pompous, hairy and acrobatic. The stranger the imagery the wider the divide between subject and medium. Leah’s cross stitched images create an intriguing and bemusing interaction of subject and medium in opposition; forcing good and bad, naughty and nice, housewife and whore to coexist.
Archive. This research was the subject of a major exhibition in August to November 2013, at the Australian Centre for Photography.

The Work of Art: Plein Air Painting and Artistic Identity in 19th-century France
Anthea Callen
Wednesday 24 September 2014

Anthea Callen’s lecture considers some of the issues raised in her new book, The Work of Art: Plein air painting and artistic identity in nineteenth-century France. Outlining the reasons for the rise to prominence of landscape painting as a genre in nineteenth-century France, she looks especially at questions of gender identity and why so few of these painters were women. Arguing that the naturalist impulse to work outdoors, before the actual landscape motif, entailed new methods and practices that effectively excluded women, she will show how landscape art became associated with masculinity and male virility. She focuses on the painting of Gustave Courbet (1819-1877) and the Impressionists.

Anthea Callen was Professor of Art in the School of Art, ANU and is also Professor Emeritus of Visual Culture at University of Nottingham, UK. She is a widely published scholar of international repute and also a painter. Her expertise in art history, visual culture and the gender politics of visual representation spans the eighteenth to twentieth centuries, notably in France and Britain; her research specialism in nineteenth-century artists’ materials and techniques means she works regularly with museum conservators and curators.

Art Forum: Robert Baines
Thursday 25 September 2014

Art-jewellery cannot be completely free of context. Every material or process has an embedded material cultural history. The goldsmith has an inescapable history but this is not a burden, conundrum or impediment to make an original statement. New contexts can be invented and illustrated with fictitious evidence. Historic or contemporary contexts of the human drama is available to be subverted using the jewellery artifact to convey contextual meanings. Jewellery is the vehicle.

Master of Australian Craft, goldsmith and Emeritus Professor at RMIT University, Robert Baines has maintained a national and international profile with exhibitions, awards, lectures and publications for more than forty years. His works are in prestigious public collections in Great Britain, Germany, France, USA, New Zealand, and Australia. In the research areas of artist goldsmithing and archaeometallurgy he received a Winston Churchill Study grant in 1979 and this was followed by Senior Fulbright and two Senior Andrew Mellon Conservation Fellowships at the Metropolitan Museum of Art in NY. In Germany he has received the Friedrich Becker Preis, Bayerischer Staatspreis and Herbert Hofmann Preis. Most recent books published are Bracelet-Java-la-Grande (2006), More Amazing Schmuck Stories (2009), and Fabulous Follies Frauds and Fakes (2013).

Art Forum: Resist & Reveal
Melinda Heal & Amy Kerr-Menz
Wednesday 1 October 2014

Resist & Reveal showcases the artwork of ANU School of Art alumni Melinda Heal and Amy Kerr-Menz, who are both textile artists using traditional Japanese resist dyeing techniques in an Australian context and discuss the use of traditional processes in contemporary art practice.

Melinda Heal is a Masters of Visual Art student at Kyoto Seika University, focusing on the resist dyeing techniques of katazome and yuzen. She has been living and making art in Kyoto, Japan for the past 3 years, funded by a scholarship from the Japanese Ministry of Education, Culture, Sports, Science and Technology (MEXT). Amy Kerr-Menz is a Canberra based textile artist who works with the resist dyeing technique of katazome. Having spent time living and studying in Kyoto, Japan, Amy’s work encapsulates an Australian/Asian hybrid: a unique blend of Australian design and Japanese aesthetic.

Scanning: Ubiquitous Media, Image Processing and Automatons
Helen Grace
Thursday 2 October 2014

This is the age of the unprecedented proliferation of expression through ubiquitous computing, life-logging and automatic imaging systems. Has human vision been machinized to such an extent that perception itself might be regarded as a technique of animation? The exhibition Out of Sight: Proof, was made by an automatic device, the ‘Narrative Clip’, attached to a body-tripod. It uses sensors to track daily movement and location and uploads geotagged and time-coded images to a server so they can be viewed on an iPhone or iPad. The process raises questions about the limits of privacy and the ethics of the image in its current metamorphoses. While framed by large conceptual issues, this research is centrally focused on new imaging methods and new methods of image analysis.
Professor Helen Grace is an artist and academic. She was the Founding Director of the MA Programme in Visual Culture Studies at the Chinese University of Hong Kong. She is currently an Associate, Department of Gender & Cultural Studies and a Research Affiliate, Sydney College of the Arts, at the University of Sydney; as well as a Visiting Professor in the Department of English, National Central University, Taiwan.

**Art Forum: Alice Kettle & Amanda Ravetz**  
Alice Kettle and Amanda Ravetz  
Thursday 2 October 2014

Alice Kettle and Amanda Ravetz are visiting artists in the Textiles Workshop. In this Forum they discuss their ongoing fascination with enchantment and reverie – how they became interested in these areas, how they have pursued their individual and collaborative research through stitch and film, and how they have developed this research while at ANU.

Alice Kettle is an internationally renowned artist whose work is featured in the Australia National Library; Dr Amanda Ravetz is a visual anthropologist and filmmaker best known for her work in the interzone between art and anthropology.

**Art Forum: Kate Vassallo and James Lieutenant**  
James Lieutenant and Kate Vassallo  
Wednesday, October 8, 2014

Artists James Lieutenant and Kate Vassallo discuss their installation, *Mistints*. Mistint paint is that which has been incorrectly mixed by a paint store and is consequently useless for its intended purpose. However, for Canberra-based artistic collaborators, James Lieutenant and Kate Vassallo, mistint paint is an abject material with inherent potential. The *Mistints* project has been conceived at CMAG in response to the building’s architecture and civic environment. The site-responsive nature of this project and its use of unique paint colours, which have been sourced from local stores around Canberra, results in a work of art which can never be repeated.

Graduates of the ANU School of Art, James Lieutenant and Kate Vassallo are a collaborative duo working across Canberra and Sydney. While they also each make artwork separately, the focus of their collaborative projects is a homage to past art movements. While sampling elements of past works, they are also keenly aware of placing these ideas into the hybrid ‘contemporary art’ context. Their current focus is on Minimalism, Op Art, Pop and Abstraction.

**Art Forum: ANU Artists in Residence Program**  
Tom Buckland, Sally O’Callaghan, Brooke Jarvis-Dempsey and Sian Watson  
Tuesday 14 October 2014

The ANU Artists in Residence Program is a collaborative project of ANU Student Equity and the ANU School of Art. Each year students from the School of Art travel to schools in regional NSW to work as artists in residence. While the students are in the schools they work on their own projects and provide talks and demonstrations for the high school students.

Residency participants Tom Buckland, Sally O’Callaghan, Brooke Jarvis-Dempsey and Sian Watson from the 2014 program to explore their experiences working as artists in residence in Eden, Goulburn and Ulladulla. Staff members Kate Murphy and Amelia Zaraftis provide an overview of the program and information for students wishing to participate in future.

**Art Forum: Vice-Chancellor’s College Visiting Artist Fellowship**  
Sally Blake, Julie Brooke, Kirsty Darlaston and Nicola Dickson  
Thursday 9 October 2014

Receiving a 2014 Vice-Chancellor’s College Visiting Artist Fellowship has given six current and recent PhD candidates the opportunity to take part in collaborative projects within other ANU Colleges. The speakers today include Sally Blake, Julie Brooke, Kirsty Darlaston and Nicola Dickson. They will discuss how they initiated their projects; and describe the challenges and possibilities of their interdisciplinary collaborations.

**Exhibition floortalk - Designing Craft/Crafting Design: 40 Years of JamFactory**  
Lauren Simeoni  
Thursday 16 October 2014

Lauren Simeoni’s work is a homage to the senses - a wearable passport to a whimsical ‘other’ reality, finding the beautiful and seductive in what is otherwise thought of as mundane. The rich colours and textures of these found objects are important triggers of inspiration, and a limited pallet provides more possibilities. Her work toys with mass-production processes and she frequently reconfigures mass produced objects to create interactive conceptual jewellery.
Lauren Simeoni is an Adelaide based artist working from Gate 8 workshop collective. Lauren has a BA in Gold and Silversmithing from Canberra School of Art, which she followed with a Design Associateship at the Jam Factory and a 1-year mentorship at Gray Street Workshop in Adelaide. She exhibits nationally and internationally and also guest lectures at universities and actively participates on state Craft and Arts boards and projects.

Art Forum: Debra Myers Big hART
Debra Myers
Wednesday 22 October 2014

Debra Myers is currently the Creative Producer of the Yijala Yala Project with the arts and social change organization, Big hART. The Yijala Yala Project works inter-generationally using arts and digital media skill-building to engage and inspire young people that are often outside education and in the juvenile justice system. The outcomes of these workshops are high quality artworks (films, music, theatre, digital storybooks and comics) that tell the story of the community including: Neomad interactive comic for iPad, the theatre work Hipbone Sticking Out and the compilation album and concert Murru. Debra will speak about her involvement with Big hART and the guiding motto: ‘it's harder to hurt someone if you know their story’.

The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk
Paola Di Trocchio
Thursday 23 October 2014

The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk, currently on show at the National Gallery of Victoria, features more than 140 superbly crafted garments in addition to photographs, sketches, stage costumes, excerpts from runway shows, film, television, concerts and dance performances.

Paola Di Trocchio, Curator of International Fashion and Textiles at the NGV, presents an overview of Gaultier’s oeuvre and the exhibition at the NGV.

PUBLIC LECTURES

Public Lecture: Radical Landscape: British oil sketching, 1770-1830
Michael Rosenthal
Wednesday 30 April 2014

Michael Rosenthal is Emeritus Professor at the University of Warwick in the United Kingdom. He is the keynote speaker for the upcoming Art of Landscape symposium, organised by the Australian National University in conjunction with the Canberra Museum and Gallery, to coincide with their major exhibition Elioth Gruner: the texture of light, on display at CMAG, Saturday 8 March to Sunday 22 June 2014.

Michael Rosenthal studied at the Courtauld Institute, and was Leverhulme Research Fellow at Jesus College, Cambridge, before arriving at Warwick. He held various fellowships in Australia and the US, and was lead curator of the Gainsborough exhibition at Tate Britain in 2002. His research concentrated on the arts within British social and cultural histories, mainly of the eighteenth and early nineteenth centuries. He had an abiding concern with landscape. His research on colonial art in Australia 1788-1840 will inform a book, A Roo with a View.

Public Lecture: The Order of Art: Cross-Cultural Strategies and Representation in Shiou-Ping Liao’s Art
Professor Hsin Tien Liao
Friday 9 May 2014

Shiou-Ping Liao is acclaimed as the ‘Father of Printmaking in Taiwan’. His infusion of Oriental thoughts and religious symbols of Taiwan into his prints is highly recognized by artist circles in the US and Europe. His paintings and prints are winners of prestigious art awards and collected by major art museums round the world. Shiou-Ping Liao has led the development of modern printmaking in Taiwan since the 1970s.

This lecture was part of the program of workshops and talks for Made in Taiwan (MIT): An exhibition from The Taiwan Academy Of Fine Arts (Tafa) in the School of Art Main Gallery. Professor Hsin-Tien Liao is the Dean of the College of Humanities, National Taiwan University of Arts and is Professor of the Graduate School of Art Management and Culture Policy.

Public Lecture: Fashion Photography Next
Magda Keaney and Samuel Hodge
Wednesday 27 August 2014
Fashion Photography Next provides a platform for a new generation of image-makers who work with fashion. The book contains work by thirty-five photographers from fourteen countries including Europe, America, Asia and Australia. It begins with the premise that fashion photographs are first and foremost photographers. Thus, while fashion photography has unique values and characteristics, it should be understood as inseparable from larger ideas and debates within broader contemporary photographic practice.

It asks questions such as - What distinguishes a particular photographer working with fashion today as notable? When seen collectively, what are the re-occurring issues, approaches or concerns in their work? Is there a generational shift from current established practitioners? What is the impact of digital and web based technologies? And, are traditional genre definitions still relevant? Though characterised as 'new generation', these photographers are not specifically linked by age, but by an already distinct vision and a fierce creative momentum. They are a group who are not widely known outside industry experts or insiders but should be.

**Public Lecture: Professor Elisabeth Holder**
Professor Elisabeth Holder
Thursday 28 August 2014

Elisabeth Holder trained as a goldsmith and studied at the Düsseldorf University of Applied Sciences from 1974 until 1978. In 1980 she completed her postgraduate studies at the Royal College of Art in London, where she was awarded an M.A. From 1980 to 1988 she worked as a freelancer in London and also held a number of lecturing and teaching posts, including on at the Royal College of Art. In 1988 she was appointed Professor for Jewellery and Contextual Art at the Düsseldorf University of Applied Science. She works as an artist and engages in a variety of project-based activities.

**Public Lecture: Jeff Zimmer**
Jeff Zimmer
Thursday 28 August 2014

2014 Stephen Procter Fellow, Jeff Zimmer creates multi-layered paintings from sheets of flat glass. Characterized by a palpable sense of space and depth, his work is an exploration of issues surrounding certainty, doubt, guilt and innocence, and the beauty in ambiguity and enigma. It is political but not polemical, and provokes a meditative and sensual experience of light.

Zimmer's current work uses landscape and metaphor to explore whitewashed memories and pasts, the disconnect between action and consequence, and the implications of borders and boundaries.

Zimmer studied theatre before completing a Masters in Glass and Architectural Glass at Edinburgh College of Art. He has taught at the Edinburgh College of Art, Bild-Werk Frauenau (DE), North Lands Creative Glass (UK), and the National Sculpture Factory (IR). His work is included in the permanent collection of the Victoria & Albert Museum, the European Museum for Modern Glass, the Glasmuseum Ebeltoft and the Glasmuseum Frauenau.

**ANU SCHOOL OF ART ANNUAL LECTURE**

**School of Art Sir William Dobell Annual Lecture: What's in a name?**
Ian McLean
Monday 2 June 2014

What's in a name? traces the history of a particular family of words—indigenous, savage, primitive, native, aboriginal—and its relationship to other words connected to ideas that have shaped Western thinking about art, culture and freedom. This lecture traces the history of a particular family of words—indigenous, savage, primitive, native, aboriginal—and its relationship to other words connected to ideas that have shaped Western thinking about art, culture and freedom.

Ian McLean is Senior Research Professor of Contemporary Art at the University of Wollongong. He has published extensively on Australian art and particularly Aboriginal art within a contemporary context. His books include Arte Indigena Contemporaneo en Australien, IVAM Institut Valencia d'Art Modern, Valencia (with Erica Izett), How Aborigines Invented the Idea of Contemporary Art, White Aborigines Identity Politics in Australian Art, and The Art of Gordon Bennett (with a chapter by Gordon Bennett). He is a former advisory board member of Third Text, and currently on the advisory boards of World Art and National Identities.
FRINGE FORUM

Fringe Forum: Michael Fortune
Michael Fortune
Thursday 27 February 2014

Designer/maker, teacher and mentor Michael C. Fortune is one of Canada's most respected and creative contemporary furniture masters. Fortune is acclaimed for his technical and design expertise, giving lectures and workshops across Canada and the United States. His work has been exhibited worldwide and he has also Fortune received the prestigious Prix Saidye Bronfman, Canada's highest award in the crafts. Juried by his peers, Fortune was the first woodworker to receive this award. Michael C. Fortune is a Visiting Artist in the Furniture Workshop.

Fringe Forum: Cao Zhenrong and Cao Hong – Chinese “Qinhuai” Lantern masters
Mr Cao
Thursday 6 March 2014

The Cao family, from Nanjing, has long been renowned for its kite and lantern makers. In 1949, at five years of age, Cao Zhenrong began learning his art in the family workshop. In 1964 however, amid a “Party Rectification” campaign, the workshop was closed, and Cao was sent to be a labourer in a state-owned factory. Despite trying to maintain his skills in the turbulent years of the Cultural Revolution, it was not until after the reforms of 1979 that Cao could seriously return to the family's traditional craft. Since 1983, Cao Zhenrong has organised the annual lantern festival at Nanjing Confucius Temple complex, and since 1991, he and his family established a company and workshop that allowed him to concentrate full-time on this traditional artistry. In 2007, Nanjing's Qinhuai lanterns were registered as a part of the Jiangsu Prefecture's "Intangible Cultural Heritage," and Cao Zhenrong was recognized as one of the foremost exponents of this cultural and artistic legacy.

In the last ten years, Cao has also demonstrated kite and lantern making techniques in the United Kingdom, France, Germany, Poland, Japan and the Philippines. Today, his daughter and chief assistant, Cao Hong, represents a new generation in Chinese kite and lantern making, further adapting these centuries-old methods to contemporary contexts.

Fringe Forum: Russel Baldon
Russel Baldon
Thursday 13 March 2014

Russell Baldon grew up in the central valley of California where he designed and built wooden toys for his family-owned company. Upon moving to San Francisco in 1984, he earned a Bachelor's degree in furniture from the California College of Arts and Crafts. He went on to receive a Master's of Fine Arts degree in furniture from San Diego State University in 1997. Along the way he has studied and worked with some of the nation's leading furniture makers including: Garry Knox Bennett, Gail Fredell, Wendy Maruyama, and Tom Loeser. Currently he maintains a cooperative studio in Alameda, California and is the chair of the Furniture Department at the California College of the Arts where he has taught for the last ten years.

Baldon's work expresses his belief that the elements of wonder are a basic component of what makes us human and stand at the core of our relationship to each and everything in our lives. He continues to examine how we receive and gather visual information from the many objects in the world around us.

Fringe Forum: Colín O'Dubhghaill
Colin O'Dubhghaill
Thursday 20 March 2014

Cóilín Ó Dubhghaill is a silversmith based in Sheffield, England. Born in Dublin, Cóilín trained at Grennan Mill craft school and Edinburgh College of Art, graduating in 1996. He subsequently worked as a designer for industry in India, the Philippines, and the UK, and set up a workshop in Kilkenny, Ireland. In 1998, he moved to Tokyo, to study in the metalwork department at the National University of Fine Arts and Music (Tokyo Geidai), receiving a doctorate in 2005.
Colin's work focuses on the exploration of vessel forms through a study of process, materials and colour. He exhibits this work internationally, and has pieces in collections including the National Museum of Ireland, the Goldsmiths' Collection, London, and the Marzee collection, Netherlands.

**Fringe Forum: CHAT**
David Jensz, Peerapong Duangkaew, Richard Garst, Thattchak Hongphaeng
Thursday 27 March 2014

CHAT: CMU Faculty of Fine Art/ANU School of Art

Chat is both a continuation and celebration of the cross-cultural artist exchange between Chiang Mai University, Faculty of Fine Art and the Australian National University, School of Art. From the early 1990s, artists/lecturers from each school have participated in a residency and artist exchange program where individuals, hosted by the other school, make work, exhibit and exchange ideas about art and teaching. Participating artists include: Pongdej Chaiyakut (Print Making), Wendy Teakeil (Sculpture/Installation), Rossalyn Garst (Print Making /Sculpture), Patsy Payne (Print Making), Richard Garst (Print Making), Nick Stranks (Sculpture/Print), Gade Javanalikorn (Painting), Paul Hay (Sculpture), Thattchak Hongphaeng (Sculpture), Alison Munro (Drawing), Peerapong Duangkaew (Sculpture) and David Jensz (Sculpture).

**ANU SCHOOL OF ART GALLERY**

**Made in Taiwan (MIT)**
Taiwan Academy of Fine Arts (TAFA)
Saturday 10 May 2014 – Saturday 31 May 2014

In 2000, a number of senior art professors whose works collectively represented the diverse aspects of Taiwanese visual art, came together to form the "Taiwan Academy of Fine Art" (TAFA). Most of the academicians studied art in Taiwan, and then studied or travelled abroad, learning to mix various styles of art. They came back Taiwan to continue their creative careers and pass on their insights to those studying art at university.

TAFA is dedicated to promoting various Taiwanese art forms including ink-wash paintings, calligraphy, oil paintings, printmaking, and graphic design. These arts express Taiwan in all its complexity and multiple dimensions, an amalgamation of Chinese, Austronesian, Western and Japanese cultures. Over the past four years, TAFA has held exhibitions in Beijing, Guangzhou, Tokyo and Taipei. These act to promote international cultural communication, share ideas on artistic creation, and enhance Taiwan's 'soft power'.

**Designing Craft / Crafting Design: 40 years of JamFactory**
Friday 26 September 2014 – Saturday 1 November 2014

*Designing Craft/Crafting Design: 40 Years of JamFactory* will illustrate the critical role that JamFactory has played in nurturing and promoting contemporary craft and design in Australia. Established by the South Australian Government under Premier Don Dunstan in 1973, JamFactory today remains a unique and iconic South Australian institution. The exhibition will present new work by 40 selected artists, craftspeople or designers who have had a significant involvement with the JamFactory during its 40-year history and who are presently producing work of outstanding quality. The final list of exhibitors will include alumni as well as past and present staff and studio tenants – from dynamic emerging talent through to some of the most established and recognised practitioners in Australia.

Some exhibitors include: Clare Belfrage, Gabriella Bisetto, Nick Mount, Tom Moore, Stephen Bowers, Jeff Micham and Peta Kruger.

**Articulate Objects – Janet DeBoos**
Janet DeBoos/ Curated by Karen O'Clery, Director, Narek Galleries.
Thursday 21 August 2014 – Saturday 13 September 2014

Janet DeBoos has an intelligent, continually questioning approach to her work, and that combined with her dedication to ceramics and the skills developed through repetition via her much loved domestic ware, results in works of thoughtfulness and substance. An exciting new direction has been evolving over the past decade through regular periods of time spent in China working with industrial ceramic factories.
Using imagery and motifs drawn from Australia and China, the works occupy a space between functional and non-functional, industry and the hand-made and go a long way towards fostering cultural relations between both countries.

**Taiwan’s Printmaking**  
Lin Hsueh-Ching  
Friday 9 May 2014

This exhibition showcases the introduction of the development of printmaking in Taiwan, new materials of printmaking, and includes a demonstration.

This exhibition is presented as part of the Made in Taiwan (MIT): Workshop series.

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**Safrizal Shahir: Works on Paper 2014**  
Tuesday 11 – Saturday 22 February 2014

This exhibition consist a series of artworks that explores the idea and subject of Batu Aceh that is an Islamic tombstone which exist around Southeast Asia Malay world from the beginning of 15th century until early 20th century. The artworks in this exhibition can be seen as a reflection by the artist upon the subject in two modes, that is expressive and contextual manner.

Safrizal Shahir is a current PhD candidate in the Printmedia and Drawing Workshop at the ANU School of Art.

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**Track Record: Kirsten Farrell**  
Wednesday 26 February – Saturday 22 March 2014

Using colour sets found in paint discount bins and cheap nail polish, Kirsten Farrell questions the relationship between time, chance, space and colour. Along with two series of small paintings made over the course of her practice-led research PhD in the Print Media and Drawing workshop, over the next three weeks she will be executing a wall drawing in the gallery using a version of the surrealist technique entopic graphomania.

Kirsten Farrell is the recipient of an Australian Postgraduate Award (APA) and is a current PhD candidate in the Printmedia and Drawing Workshop at the ANU School of Art.

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**Back From the Field: Visualising Ethnographic Practice**  
Wednesday 23 April – Saturday 3 May 2014

*Back from the Field* is an exhibition of ethnographic photographs taken by postgraduate anthropology students during the time of their fieldwork. It spans across several continents and touches on different aspects of anthropological research. The aim of this exhibit is twofold: to showcase current anthropological work to a wider public, and to explore visuality and art-making in the context of ethnography.

Photographs can bring the viewer into intimate contact with people and places they have never directly experienced, and this can happen instantaneously, in one frame. As such they are a powerful medium that can complement the largely written body of anthropological work. Despite the widely different subject matter covered in these photographs, there is a shared ethos, a commonality of purpose: that of giving a glimpse into the worlds of the people that told us their stories and invited us into their lives. The exhibition includes 26 photographers from the School of Archaeology and Anthropology and the College of Asia and Pacific.

**Maruku@ANU - Punu and Paint: An exhibition of Desert art**  
Tuesday 6 – Friday 16 May 2014

Maruku Arts is a not-for-profit organisation that encourages traditional Anangu (Aboriginal) art making. Established in 1984, it is one of Australia’s longest running Anangu art centres. It represents some 800 artists who live across the Ngaanyatjarra, Pitjantjatjara and Yankunytjatjara (NPY) Lands in Western Australia, South Australia and the Northern Territory.

Maruku artists are famous for their hardwood carvings with etched pokenwork designs and their colourful works on canvas, based on traditional stories of the
desert. Four Maruku Artists Billy Cooley, Lulu and Sissy Cooley and Judy Okai will join the launch event, and the Marketplace to demonstrate their techniques and sell their works directly to the public.

The Walks
Wednesday 21 – Saturday 31 May 2014

The Walks exhibition is a snapshot of contemporary Australia art practice where the common ground is perambulation. Artists use walking as a means of engaging with the environment and landscape, providing a physical and meditative way of connecting with people and place, while activating the diverse and layered histories present in the land and landscape. From film and jewellery to ceramics, painting, textiles and photography, these works use walking to activate relations between art, practice, environment and politics.

The exhibition presents works from the following artists: Roseanne Bartley; Zoe Brand; Patsy Hely; Sarah Rice; Anne-Marie Jean; Kim Mahood; Rebecca Mayo; Vic McEwan; Nick Selenitsch; and David Watson.

In Between: Bifei Cao Annual PHD research Exhibition
Tuesday 3– Saturday 7 June 2014

In between is the progression after one year of exploring ideology and methodology in object making. Building contemporary narrative work around a personal interpretations from past life experience from my Chinese homeland fused with recent experience in United States and then current life in Australia.

The work began by drawing diverse details from my traditional culture, from farming events of my childhood memory, Samshu making, fishing and picking lotus root. These subjects are not represented directly, but are transformed and re-constructed with influences from the ways that ancient Chinese philosophy, Cosmology, Confucianism and Taoism shaped traditional Chinese visual culture. This methodology allowed me to create layered visual forms, structures and symbols within an ‘Eastern’ thinking that is open to a broader worldview.

This exhibition also presents a process of change between autonomous sculptural objects and more intimate smaller scale jewellery. Through this I discovered a relationship between tradition and innovation, ancient philosophy and personal experience, merging to form universal potential meanings within an individual expression. Composition and precision quickly capture the viewer’s eye, while the complex stories perceived through closer engagement communicate with the viewer more profoundly.

Contemplating Crace: First Thoughts - 2014 Crace Field Study
Wednesday 11 – Saturday 21 June 2014

20 artists using a variety of media exhibit artworks inspired by field research undertaken in Crace, Gungahlin, ACT, from March to May 2014. Crace is a new development in Canberra, Australia, designed as a ‘mini-city’, which will accommodate around 4,000 residents in 1,500 homes when completed in 2015. Key aspects of the design of Crace were based on best practice to create an attractive and safe neighbourhood and sustainable living. Crace is built to a ‘walkable’ grid with 25% of total land for common use; these design features will also have long-term benefits for the health and wellbeing of Crace residents. But is this true? The Crace Study run by the University of Canberra, aims to test this idea and will form an important source of information for this Field Study.

Evidence: CIT Visual Arts Staff exhibition
Tuesday 24 June - Saturday 5 July 2014

Evidence shows experimental work from the Visual Arts teaching staff from the Canberra Institute of Technology. They operate as a diverse team of multi-disciplined and multi-talented artists who share skills and inspiration. Their work shows the broad range of both conceptual exploration and technical expertise that underpins the CIT Visual Arts programs.

The exhibition features the works of artists Bernie Slater, Paul Murray, Jodie Cunningham, Rachel Bowak, Lars Wetselaar, Naomi Zouwer, Sally Adair, John Clack, Byrd and Louise Haigh.

Random 2014: A Collaborative Exhibition
Friday 11 – Friday 18 July 2014

Random 2014 is an open exhibition without selection criteria or theme. It is open to all ANU students be they from the School of Art or the wider campus, it is open to under-graduates, post-grads, teachers, Heads of Workshops, professional staff, alumni and Random members of the public who have a piece of Artwork that they want to exhibit in the Foyer Gallery. The Artwork
can be 2D or 3D and inclusion is at the discretion of the Curatorial team. There will be a week-long, progressive installation of this expected Cornucopia of Art.

#sculpture
Tuesday 22 July – Saturday 2 August 2014

A survey of diverse contemporary sculptural practice by third and fourth year students of the School of Art sculpture workshop.

Rhythm: A Random 9 exhibition
Tuesday 5 - Saturday 16 August 2014

Rhythm is a sound/dance/visual media installation/exhibition exploration of something we experience in our everyday lives by seventeen Canberra-based emerging artists from the Random9 art collective. The media in this exhibition as well as sound and dance, also include painting, jewellery, print, photomedia, sculpture, glass, textiles, video and digital. Random9 is an independent Canberra-based artist collective that was established in 2010 with the aim of promoting the artistic practice of its individual members.

Lucy Irvine: new works
Lucy Irvine
Thursday 7 – Friday 22 August 2014

Scottish sculptor, Lucy Irvine, arrived in Australia in 2003. As a response to her new environment she began to develop a method of weaving that juxtaposed organic forms with industrially produced, utilitarian materials. Undertaking a Master of Fine Arts at the Victorian College of the Arts in 2008 she sought to articulate her experience and memory of landscape. This led to her envisaging a landscape of knowledge as well as investigating a knowledge of landscape. Her weaving practice has become increasingly expansive and responsive, with emergent forms challenging expectations of surface, volume and space. Within the making, the boundaries between the intuitive and the analytical are also blurred: the work is presented as a complex form of thinking, and knowledge in its own right. Lucy is currently visiting artist in the Textiles Workshop.

Mnemonics
Ross Byers
Tuesday 19 – Saturday 23 August 2014

Tasmanian artist Ross Byers is resident in the ANU sculpture workshop until the end of August. His focus for the residency relates to a conversation he had in Glasgow with a man who had an impeccable memory. Byers asked him how he was able to remember names and dates, even years after the encounter. The man visually described a cloud that meandered through his mind space to which memories were attached. This vision has materialized in Byers’ sculpture as giant bodily canals, which can become a metaphor for memory.

Byers has been using cardboard to sculpt large colon like forms suspended in space adding physical structure to the idea of forming and digesting memory. For Byers cardboard as a material is ubiquitous, fragile and robust, just like memory can be.

As an artist you have to balance being clever enough to have an idea and stupid enough to make it a reality
Tully Arnot, Ben Gavin, Alexander James
Tuesday 9 – Saturday 20 September 2014

Developing on ‘outsider’ modes of invention, Tully Arnot generates a non-teleological creative process with unanticipated outcomes. Inventive and alchemical explorations of material and form are used to explore the subtle flux within art and the everyday life. More subjectively, his work addresses the human condition, our relationships with objects and technology, the absurd and contradiction. Completing his Masters in Fine Arts at COFA this year, Arnot is currently exhibiting at 4A Centre for Contemporary Asian Art, Sydney.

Working as an artist and curator, Ben Gavin graduated with Honours at Sydney College of the Arts, University of Sydney in 2010. The same year he was recipient of the Zelda Stedman Scholarship and guest curator at RMIT Galleries in Melbourne. Using everyday objects such as books and magazines, his artistic practice has a recurring theme that explores (perhaps undermines) the conditions of art marking, cultural reception and consumption.

Alexander James uses photography, video, sculpture and performance to explore the sky’s own complex and specific way of expressing time. James has filmed people making weather sounds and attached titles to artworks that allude to a human component. Ultimately, James places artist and viewer in the midst of the contemporary cloud. Alexander James has exhibited nationally and internationally. Recent exhibitions have included Galerie Patrick Epensberger in Berlin, Dominik Mersch Gallery in Sydney and as part of Photoville in Brooklyn New York City.
**Resist & reveal**
Amy Kerr-Menz & Melinda Heal
Tuesday 23 September – Saturday 4 October 2014

*Resist & reveal* showcases the artwork of Melinda Heal and Amy Kerr-Menz, who are both textile artists using traditional Japanese resist dyeing techniques in an Australian context. This exhibition introduces these techniques to an Australian audience and encourages discussions around the use of traditional processes in contemporary art practice.

**Transition: The Liminal Space**
Kevin Francis
Tuesday 7 – Saturday 11 October 2014

This photographic exhibition is part of a PhD series by Keven Francis, engaging with reflection and transition, as a contemplative liminal space of cross cultural negotiation, where tangible and intangible heritage are symbiotic.

Keven is an artist and manager who lives with his family in Tasmania. His research is both cross cultural and interdisciplinary, focused on remote national parks. It engages in a rethink of park management within a philosophy that integrates cultural and natural landscape management.

**Sand and Magma**
Michael Ayala
Monday 13 - Saturday 25 October 2014

ANU and the Embassy of Ecuador proudly present an exhibition of recent work by Ecuadorian artist Michael Ayala, tracing his journeys between Brisbane, the Galapagos Islands and Ecuador.
THE VISUAL ARTS GRADUATE SEASON 2014

This series of three exhibitions brings together the work of students completing their studies in the Graduate research program at the ANU School of Art. The work they present in these exhibitions at the School of Art Gallery is characteristically diverse, involving a spread of disciplines and thematic concerns, but shares the commitment to excellence in art practice and art theory that is fundamental to our School.

GRADUATE COURSEWORK EXHIBITION 1/2014

7 - 15 February 2014
Lisa Clunie, Master of Philosophy
Photography & Media Arts
Howard Scott, Doctor of Philosophy
Photography & Media Arts

21 February - 5 March 2014
Sally Blake, Doctor of Philosophy
Textiles
Matthew Smith, Doctor of Philosophy
Sculpture

14 - 22 March 2014
Alexandra Gillespie, Doctor of Philosophy
Photography & Media Arts
Meredith Hughes, Doctor of Philosophy
Textiles

GRADUATE COURSEWORK EXHIBITION 2/2014

3 - 12 July 2014
Tim Thomas, Doctor of Philosophy
Photography & Media Arts
This exhibition brings together the work of Tim Thomas completing his Doctorate of Philosophy at the ANU School of Art. Tim Thomas extends the photographic paradigm into a virtual world where he mashes still life, landscape and sculpture within strange multidimensional spaces.

GRADUATE COURSEWORK EXHIBITION 3/2014

10 - 18 December 2014
An exhibition showcasing final works produced by students in ANU School of Art Graduate Coursework programs. In this exhibition, students present a body of work that is the culmination of periods of graduate level study ranging from 12 months to two years.

Eliana Barrios, Master of Digital Arts
Photography & Media Arts
Jacob England, Master of Visual Arts
Sculpture
Ian Marshall, Master of Visual Arts (Research)
Photography & Media Arts
Louis McCallum, Master of Visual Arts
Ceramics
Felice Sciaraffia, Master of Digital Arts
Photography & Media Arts
Mariana Vadell, Master of Visual Arts
Painting
Mike Moore, Graduate Diploma in Visual Arts
Ceramics
Jeff Lees, Graduate Diploma in Visual Arts
Ceramics.
GRADUATING EXHIBITION 2014

28 November - 7 December 2014

The 2014 ANU School of Art Graduating Exhibition featured the works of 123 students completing their studies in Bachelor of Visual Arts Honours, Bachelor of Visual Arts and the Bachelor of Design Arts. Students majored in wood; textiles; sculpture; printmedia and drawing; photography and media arts; painting; gold and silversmithing; glass; and ceramics. Visitors to the School witnessed the talent of its emerging artists and experienced the quality and diversity of art and craft education offered by the School, from fine furniture making to installation, digital imagery to ceramic objects.

The works were displayed in the SOA Gallery, Foyer Gallery, Photospace and in Workshop spaces throughout the School. Many of the works were for sale and provided a great opportunity to support our recent graduates.

ANNUAL SCHOOL OF ART DRAWING PRIZE

Tuesday 26 August 2014

The Annual School of Art Drawing Prize presents student artworks from all disciplines and workshops from the ANU School of Art. The judges for the 2014 prize were Dr Robert Wellington, Centre for Art History and Art Theory, ANU School of Art; and Helene Weeding, visiting artist, Painting Workshop, ANU School of Art.

The winner of the Annual School of Art Drawing Prize 2014 was, Cat Mueller, an Honours student studying in the Painting workshop. The judges’ decision was unanimous among a high standard of works. There were also three artists highly commended: Jenna Vincent from Printmedia and Drawing; Naomi Zouwer, from Textiles; and Bifei Cao from the Gold and Silversmithing workshop.

ANU OPEN DAY 2014

30 August 2014

The ANU School of Art opened the School to the public on ANU Open Day to provide an opportunity for the community to experience firsthand the exciting culture that has produced some of the best new talent in visual arts and design for over 60 years, and to find out how they could become involved.

The School of Art provided introductory talks, live demonstrations and student work on display. Introductory lectures were given every half hour and staff and students were on hand everywhere to answer questions about study opportunities and career pathways.

Live demonstrations provided by School of Art at the 2014 Open Day were:

- Photography & Media Arts: Live compositing; Stop frame animation workshop
- Glass workshop: Hot glass blowing, mould making and kiln glass forming
- Gold & Silversmithing workshop: Rapid cast ring meltdown
- Sculpture workshop: Forging demonstrations by Andy Townsend and Susie Bleach
- Sculpture foundry: Bronze pouring demonstration by Nick Stranks.

School of Art students and staff provided assistance for the introductory talks and demonstrations. Student guides provided tours of the workshops and the heritage buildings and there was an emphasis on allowing people to explore. The School of Art also provided a number of hands-on activities to encourage community participation. Some of the hands-on activities included:

- 'Have a go, have a throw' assisted wheel throwing in the Ceramics studio
- 'Design a Goblet', for kids up to age of 16, in the glass workshop
- Craft your own textile in the textiles workshop.

The School of Art also offered prospective students an opportunity to have their art folios reviewed on Open Day, to assist them in fine tuning their folios for interviews later in the year. The folio reviews took place between 9am-4pm in 15 minute blocks. These sessions were booked out well in advance of the day.